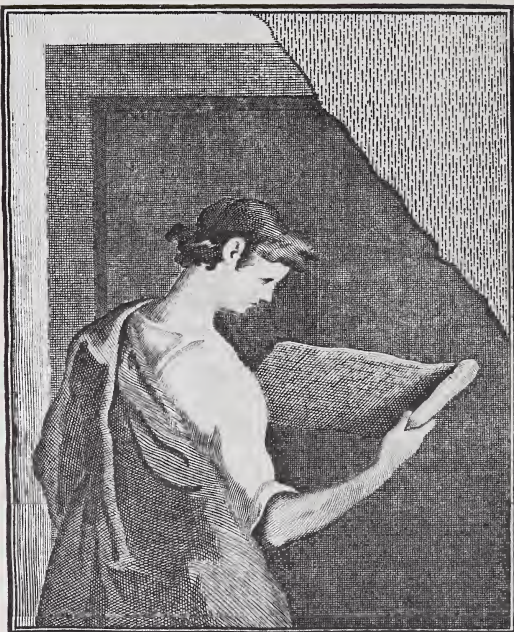


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Edinburgh Nov 1864

THIRTY-SEVENTH ANNUAL REPORT

OF THE COUNCIL OF THE

ROYAL SCOTTISH ACADEMY

OF

PAINTING, SCULPTURE, AND
ARCHITECTURE.

INSTITUTED 1826.

INCORPORATED BY ROYAL CHARTER 1838.

EDINBURGH: PRINTED BY THOMAS CONSTABLE,

PRINTER TO THE QUEEN, AND TO THE UNIVERSITY.

1864.

Council and Office-Bearers

OF THE

ROYAL SCOTTISH ACADEMY

OF

Painting, Sculpture, and Architecture,

FOR THE YEAR ENDING 9TH NOVEMBER 1864.

Council.

SIR JOHN WATSON GORDON, R.A., PRESIDENT AND TRUSTEE,
who died 1st June, and was succeeded by

GEORGE HARVEY, Esq., PRESIDENT AND TRUSTEE.

CHARLES LEES, Esq.

JOHN STEELL, Esq.

W. B. JOHNSTONE, Esq.

ROBERT HERDMAN, Esq.

DAVID BRYCE, Esq.

HORATIO MACCULLOCH, Esq.

D. O. HILL, Esq., SECRETARY AND TRUSTEE.

W. B. JOHNSTONE, Esq., TREASURER AND TRUSTEE.

CHARLES LEES, Esq., AUDITOR.

GEORGE HARVEY, Esq., TRUSTEE AND AUDITOR.

JAMES DRUMMOND, Esq., LIBRARIAN.

CHARLES LEES, Esq.,

JOHN STEELL, Esq.,


} CURATORS OF LIBRARY.

KENNETH MACLEAY, Esq.,

GOURLAY STEELL, Esq.,

ROBERT HERDMAN, Esq.,

} VISITORS OF THE LIFE ACADEMY.



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REPORT.

THE Council retiring from office now proceed to render their Report of the proceedings and progress of the Academy during the official year just elapsed. While the details of these proceedings, and their results either realized or anticipated, will be found to warrant the Council in congratulating the Academy on making some important steps in the direction of progress, they have to lament that the year has been saddened, as regards the Art of Scotland, by the death of two of the most eminent Scottish artists, that of William Dyce, Esq., R.A., in February, and of Sir John Watson Gordon, R.A., their President, in June.

I. The Exhibition of 1864 was opened on Friday the 12th of February, and was closed on Saturday the 7th of May. The works of Art exhibited were in number seven hundred and forty-eight, of which six hundred and ninety-eight were Paintings in oil and water-colours, and fifty productions in Sculpture. Like that of the previous year, 1863, the collection was composed, for the most part, of works executed by resident Scottish artists, with a few, and some of these of much interest and importance, by members who have recently left Scotland for the Metropolis. Several admired contributions were works by well-known English artists, and by Scottish artists, Mr. Phillip and others,

The Exhibition
of 1864.

who have long held an eminent position in London; while a distinguished collector* in the west of Scotland contributed several very fine works representative of Foreign Art. The Exhibition afforded agreeable evidence that the Art of the country is in a most healthy condition. The habitual reference to nature, observable in the works shown, and often poetically rendered in a sound and artistic technical execution, exhibited a general elevation of the Art of the country,—a state of matters favourable to the realization of the hopes of the well-wishers to Scottish Art. The unpropitious state of the weather, amounting to violence, during several weeks at the commencement of the Exhibition, is sufficient to account for a slight falling off in the number of visitors; on the other hand, it is matter of high congratulation that the sales in the Galleries reached a larger amount than those of any former Exhibition in Edinburgh.†

Removal of
Scottish Artists
to London.

Allusion having been made to works in this Exhibition, contributed by artists who have recently exchanged their homes in Scotland for the advantages of the Metropolis, it is right to state that the fears some friends of Scottish Art have lately expressed, that the circumstance of those artists leaving Edinburgh would seriously hurt the Exhibitions, are in a great measure groundless. Such a course has been followed both before and since the Academy was founded; for Edinburgh has for many years been noted not only for its institutions for literature and science, but for its School of Art; and many of the distinguished artists of the great Metropolis have been educated here. There is therefore nothing new in the fact of artists from Scotland annually settling in London. Those who leave even at the commencement of their career, seldom forget the place of their early studies and

* John Graham, Esq. of Skermorlie Castle.

† The purchases of the Royal Association for the Promotion of Art in Scotland amounted to £1790, 9s. The total amount of sales was upwards of £5000.

associations, as is proved year after year by their works in the Academy Exhibitions; and those who go away after having acquired membership in the Academy, have additional motives to support its Exhibitions, to which, as is well known, every member is bound to contribute "a fair proportion of his works." By failing to do so for two successive years, he forfeits, by the Charter and Laws, "all claims upon the Academy or its funds."

On the approach of the period of opening the Exhibition—which has for some years past been preceded by a dinner in the Gallery, of the Academicians, Professors, and Associates,—the President and Council, as officially representing Art in Scotland, embraced the opportunity to invite His Royal Highness Prince Alfred, then residing at Holyrood Palace, to honour the Academy by accepting of its hospitality. The invitation of the President and Council was most courteously accepted. Sir John Watson Gordon, notwithstanding his somewhat failing health, gracefully performed the duties of host to his Royal Guest,—the last official duty he was called on to discharge.

The Academy
Dinner.

II. It may be remembered that, in their last Report, read to the Academy on the 11th November 1863, the Council, while announcing the artistic success of what they termed the memorable EXHIBITION OF SCOTTISH ART, held simultaneously with the Social Science Congress in Edinburgh, stated also that the receipts would almost or wholly meet the necessarily heavy expenses. That Exhibition, then still open, closed on the 21st of November, and it was found that, after defraying all expenses, there remained of free proceeds a considerable surplus. In the close of the prospectus of this Exhibition, issued on 1st August 1863, the Council had stated that if the receipts exceeded the expenditure, the overplus would be devoted to some special object beneficial to Art. The Council, recognising

Results of the
late Exhibition
of Scottish Art,
1863.

the obligation thus incurred, asked and obtained authority from the General Meeting, held 18th December, to expend this money on some artistic object, leaving the selection to their discretion and judgment. The death of their friend Mr. Dyce about this time, at once made them desirous to secure, with the sum at their disposal, a worthy memorial of his genius; and the acquisition of two of his pictures, which they heard were attainable, became an object of their solicitude. They received intelligence of the picture of "Francesca da Rimini," which Mr. Dyce considered the most important production he had painted previous to his final removal to reside in England, and had no hesitation in closing with the offer of its proprietor, by purchasing it for two hundred guineas.* It has since been deposited among the Academy's other pictures in the Scottish National Gallery, where, as the Council confidently predicted, it is looked on with deserved admiration.

Purchase of Mr.
Dyce's "Fran-
cesca da Rimini."

The Council opened, about the same time, a negotiation with the representatives of a gentleman, for some time laid aside from business by infirm health, whom they understood to be the proprietor of Mr. Dyce's other work, above alluded to,—a cartoon, or picture in tempera of "The Judgment of Solomon," in which was exhibited Mr. Dyce's mastery over an entirely different technical process from that in which the former picture of "Francesca" was executed, and therefore most valuable to the students in an academy of Art. This work the Council were desirous also to secure by purchase; but shortly after the commencement of this negotiation it was discovered that John Goodsir, Esq., the eminent Professor of Anatomy in the Edinburgh University, was the proprietor of the work; who, hearing of the Council's desire to obtain it by purchase, in the most liberal manner, presented it to the

* The price paid for this picture by the Royal Association for Promotion of the Fine Arts in Scotland, in 1837, was £120.

Academy, as its proper custodiers, to add to their permanent collection in the National Gallery,—afterwards executing a formal deed of assignation in their favour. The Council did not fail to convey to Professor Goodsir an expression of the grateful thanks of the Academy ; as also to Mr. James Ballantyne, through whose kind offices their efforts to obtain the picture were communicated to Mr. Goodsir.

Presentation of
Mr. Dyce's
"Judgment of
Solomon."

Before taking leave of the business connected with the October Exhibition of Scottish Art, the Council have the highest satisfaction in stating, that on its close, the pictures were returned to their respective proprietors, without the occurrence, so far as they know, of a single deteriorating accident,—a result eminently satisfactory in itself, and one which must tend to give confidence to the proprietors of works of Art in future, when appealed to for co-operation on any similar occasion.

Safe return of
borrowed Pic-
tures in October
Exhibition.

III. Besides the pictures already or hereafter to be mentioned, the following additions have during the year been made to the Academy's permanent collection of works of Art :—

Additions to the
Collection.

1. Bust in Marble of Lawrence Macdonald, Esq., *H.R.S.A.*, Sculptor, Rome, executed by J. A. Hutchison, *A.R.S.A.*, in Rome, in 1862, and presented by the artist, to whom the cordial thanks of the Academy were given by the Council. It has been deposited in the Library. *Vide* Appendix No. I.

2. "Annie's Tryste." The diploma work of John Faed, *R.S.A.* Deposited in National Gallery.

3. A selection of artist's Proofs of Engravings, executed by Mr. Edward Burton, after the pictures of the President and other artists. Presented by the engraver, to whom the thanks of the Council were given.

IV. The Council last January had a communication from their learned Professor of Antiquities, Professor J. Y. Simp-

Offered gift of
Assyrian Sculpture.

son, in which he offered to present to the Academy a massive piece of Sculpture from Nineveh, presented to him by a patient from Bagdad. It represented in relieve two full length figures, with a quantity of arrow-headed writing, and in carving it seemed as perfect and beautiful as any of the Assyrian Sculptures in the British Museum. As the Professor in offering this work, so importantly illustrative of the history of Art, rightly made it a condition that the public should have the benefit of its exhibition,—the Council, who felt that it would not be quite in its place in the National Gallery, were its admission there practicable, and that the Academy had no other place in the building sufficiently accessible in which to deposit it, felt constrained to decline the gift, with thanks; and to recommend the Museum of the Society of Scottish Antiquaries as the most eligible place for its conservation. This suggestion, by the Professor's liberality, has since been carried into effect.

The Life School.

V. The Life Academy has during the last season been conducted by Mr. Kenneth Macleay, Mr. Gourlay Steell, and Mr. Robert Herdman, as Visitors. The Report of these gentlemen to the Council shows that the students have been considerably more numerous than usual; that they have manifested a conviction of the great advantages to them of studies put within their reach by the Academy in this important school. The Drawings and Paintings made in the class, and now exhibited to the Academy, will show, both from their number and quality, that the work has been carried on with unwonted earnestness and very great success. The Keith Prize, and three other prizes from the general funds of the Academy, have been awarded by the Council :—

To Mr. William Small, for the best Drawings in Chalk of the Human Figure, and for the best Oil Painting of do.,

THE KEITH PRIZE of Seven Guineas, and the Academy The KEITH, and other Prizes. Bronze Medal.

To Mr. John Dun, Mr. E. H. Simpson, and Mr. William Mackay, for the second, third, and fourth best Drawings in Chalk of the Human Figure, each a prize of Three Guineas.

The Drawings of the three last-named students appeared to the Council to exhibit an equality in point of merit, which made it difficult to give any one of them the precedence.

VI. In connexion with the prosperity of the School, and generally with that of the higher Art education of the country, the Council feel called on to allude to the death of the widely-esteemed and lamented Professor James Miller, Professorship of Pictorial Anatomy. for a long period the Lecturer on Pictorial Anatomy in the School of the Board of Manufactures; and in that capacity the chief instructor in Anatomical knowledge of most of the Scottish Students of Art. The Council, on the occurrence of this event, deemed it their duty to make inquiries as to the probable appointment of a successor, and within the last few days they have authoritatively been informed that it is not the intention either of the Government or the Board of Manufactures to make such appointment. The Council, therefore, call upon the Academy to consider whether it is not incumbent on them to take the earliest opportunity, consistent with their means, to appoint, in terms of the Charter, a Professor of Anatomy in connexion with their school. It is true the funds at present at the disposal of the Academy for such purpose, may not be in a condition to justify an immediate appointment, but they are not without the hope that, if the Academy seriously endeavours to meet the emergency, they will not be left to supply single-handed what is so essential to the well-being of a national School of Art.

The Library.

VII. Since last Report there have been added to the Library forty volumes, in addition to the Reviews and other Periodicals regularly received ; among which are the Turner Gallery, Artist's Proofs ; the Stones of Venice and Modern Painters, by Ruskin ; Fac-similes of Michael Angelo's and Raphael's Drawings, in the Collection of Sir Thomas Laurence ; the Publications of the Arundel Society ; Etchings from the Pictures of David Scott, R.S.A., etc. etc. The attendance in the evenings was much the same as during last year.

Memorial Tablet
to the brothers
Runciman.

VIII. On the suggestion of their kind friend, David Laing, Esq., LL.D., Professor of Ancient Literature in the Academy, the Academy have authorized the Council to take measures for the erection, on the outside west wall of the Canongate Church, the necessary permission being first obtained, of a tablet in memory of Alexander Runciman, the historical painter, who died in the year 1785, and who, it has been ascertained by Dr. Laing, was interred in that cemetery. Dr. Laing has also suggested that the inscription on the tablet might most appropriately include the name of his brother, John Runciman, historical painter, who died early in Italy. A committee has been appointed to carry this resolution into effect.

Endowment of
the Stuart An-
nual Prize Fund.

IX. On the 28th May last, the President and Council had the satisfaction to receive a communication from Katherine, Lady Stuart of Allanbank, in which her ladyship handed over to the Trustees of the Academy a sum of £400 as a special fund, to be known as the Stuart Prize Fund, the annual interest of which shall always be applied, under the direction of the President and Council, as a prize or prizes to Students of Art in Edinburgh, for studies in the higher departments of Art. The enlightened donor leaves it open to the successive Councils of the Academy to arrange the terms of the competition. The President and Council accepted, in name of the Academy,

this most liberal endowment, recording their warmest thanks in a Minute, which was transmitted to Lady Stuart by the Secretary.

The Council having appointed a Committee of their number to consider and draw up Regulations as to the terms of the first competition for the Stuart Prize, early in November 1865, have received a Report on the subject, which they have unanimously approved of. The following is a copy :—

REPORT of the COMMITTEE appointed to consider and draw up
REGULATIONS as to the Terms of the FIRST STUART PRIZE
COMPETITION.

The sum available in November 1865 will probably be about Terms of First Annual Competition, in 1865, for the Stuart Prizes. £30, and we recommend that this be divided, and that two Prizes be awarded ; one of £20, and another of £10. The following should, we think, be the terms of the Competition :—

1. The 1st Prize shall be awarded for the best figure-composition, and the 2d Prize for the second best. The subject to be left Subject. free, so that each Competitor may select that which he believes he can most successfully work out. It will be borne in mind, however, that it is the highest class of Design which is contemplated, and for this the pages of Scripture, History, Poetry, and Romance naturally furnish the widest range of subjects.
2. The Drawings to be executed in chalk, charcoal, lead-pencil, or pen and ink. Whilst all colour is excluded, we recommend Material and method. that light and shadow be employed.
3. No Drawing to be more than three or less than two feet, in its Size of Drawings and Sculptures. longest measurement, the breadth being optional. Works in Sculpture, in Alto, or Basso-Relievo may also enter into competition under the same regulations as to size.
4. The Competition to be open to all Students of the Royal Students who may compete. Scottish Academy, or of the School of the Honourable the Board of Manufactures.

Close of the Com-
petition.

5. The Drawings must be sent in to the Secretary of the Royal Scottish Academy on the last day of October next.

(Signed)

JOHN STEELL, R.S.A.

W. B. JOHNSTONE, R.S.A.

ROBERT HERDMAN, R.S.A.

EDINBURGH, 9th Nov. 1864.

While the President and Council cannot permit themselves to anticipate that these prizes shall remain unawarded from the want of able competition by the Art Students of Edinburgh, they, in terms of the letter of the Foundress, hold themselves entitled to withhold them, should the works sent in competition prove unworthy.

Presentation of
Lady Stuart's
Portrait.

In connexion with this endowment, the Council have the further satisfaction to state that J. T. Gibson-Craig, Esq., a gentleman who has in many instances proved his warm interest in the Academy, has presented Lady Stuart's beautiful Portrait by Duncan, which, being gratefully accepted and acknowledged, is now deposited with the Academy's collection in the National Gallery. The various letters connected with the Stuart Prize Fund will be found in the Appendix, No. II.

X. At a General Meeting of the Academy held on the 5th April, a Minute, of which the following is a copy, was adopted unanimously:—

Death of William
Dyce, Esq., R.A.

“The Academy had officially laid before them the mournful announcement of the death of William Dyce, Esq., R.A., formerly an Associate, and latterly an Honorary Member of this Academy, the event having taken place on the 14th day of February, Mr. Dyce being in his fifty-eighth year. The Academy received this intelligence with the deepest feelings of sorrow and regret, as they have thus to record the removal, at a comparatively early age, of one of the most remarkable men connected with the Art of the present century; of one whose learning, accomplishments, genius, and artistic power would have secured for their possessor a distinguished place in the Art annals of any country or period. Enjoying the advantage of a thorough literary training in the University of his native city (Aberdeen), of which he was a distinguished alumnus,

His early train-
ing.

and holding the degree of Master of Arts, he at an early period of his Art education, gave himself, with an ardent professional ambition, to an earnest study of the Great Masters, ancient and modern, both in this country and the Continent : acquiring a profound knowledge of their principles, imbibing much of their spirit, acquiring a mastery of their technical processes, and a felicitous excellence of manipulative power,—a combination of high qualities, which distinguished his future productions. Thus, whether in portraiture, *genre*, historical, or sacred subjects, and whether executed in charcoal or crayon, water-colour, tempera, or oil-painting, his works are distinguished by a rare mastery in the conception, as in the technical execution. His learning and energy, exercised in connexion with the Royal Commission for Fine Arts, under the presidency of His Royal Highness the lamented Prince Consort, with whom Mr. Dyce had the honour of much confidential and familiar intercourse, were greatly instrumental in causing the revival of the art of fresco painting in this country, and its adoption as a means of mural decoration in the new Palace of Westminster and elsewhere. In the skilful exercise of this difficult branch of Art he was considered by many to occupy the first place among British artists. His fine work ‘The Baptism of Ethelbert,’ in the chief central panel of the magnificent chamber of the House of Lords ; the incompleated series in the Queen’s Robing-Room, illustrative of the ‘Virtues of Chivalry,’ from the ‘Morte d’Arthur ;’ and the pictures on the walls of the Church of All Saints, London, may be adduced as evidencing his mastery in this, a walk of art demanding the highest powers for its successful exercise.

His versatile
genius.

His Frescoes.

“It is due to the professional reputation of Mr. Dyce, from a Scottish Academy of Art, emphatically to state in this brief record, that at a period considerably anterior to the munificent resolution of certain noblemen and gentlemen of the west of Scotland, to adorn the windows of the Glasgow Cathedral with pictures in stained glass, he, Mr. Dyce, had given the most satisfying evidence of the power of British Art to supply all the requirements of what might and should have proved a great *national* work.

His mastery of
the subject of
Glass-staining.

“This sufficing evidence is to be found in Mr. Dyce’s famous Cartoon, the design for the late Duke of Northumberland’s memorial window in the Church of Saint Peter’s at Alnwick. This great work, worthy to have been produced by the greatest artist of the greatest period of Art, was executed by Mr. Dyce, of the full size of the intended window, painted in transparent oil-colours, every portion

Cartoon for the
Alnwick window.

Its Exhibition at
Edinburgh.

Its superiority
to the Munich
Cartoons.

Painted in Ger-
many, but on
Mr. Dyce's prin-
ciples.

Its superiority to
German glass
painting from
German designs.

of the composition being thoroughly studied and detailed, with a view to its being reproduced by the glass-stainer in exact fac-simile. Nothing in the mode of reproduction was left to the mere discretion of the workman. Mr. Dyce adopted a theory of colour and a mode of execution which he knew would ensure that essential element of a fine stained window, namely, splendour of effect and true brilliance of colour,—qualities in which the comparatively vapid productions in this art of the German school are confessedly so defective. The immense superiority of Mr. Dyce's method of preparing the Cartoon for the purpose of the glass-stainer, was made apparent to the visitors of the Exhibition of Art Treasures in this city in 1861. The Alnwick Cartoon was then seen in close juxtaposition with the Cartoons produced by the experienced and eminent Professor Hesse of Munich, the designs for the window of the Glasgow Cathedral, presented by His Grace the late Duke of Hamilton, and which designs were confessedly the best of the Glasgow series. Beautiful, as in some respects those works of the eminent German were admitted to be, they were not once to be named in point of excellence with the effort of the Scottish artist, either in mental conception, in learned arrangement of colour, in masterly execution, and in all the technical requirements to ensure splendour of effect in the window to be reproduced from it. The latter part of this averment received a curious but ample corroboration in the window at Alnwick. It was Mr. Dyce's wish and intention that it should have been executed by an English glass-stainer, he having no doubt whatever that he knew several in the trade who could, under his direction and guidance, reproduce his design in all its integrity. Circumstances, however, which he could not control, induced those to whom the matter was intrusted to send the Cartoon to be translated into glass-painting at Munich. Thus the Alnwick window was painted by German hands in Germany, but the result was a brilliance unknown in the best productions designed in that country. This effect is to be attributed to the theory and arrangement of colour, and method of execution, which Mr. Dyce, with admirable knowledge and skill, employed in this, his first serious effort in designing for glass painting. His method, new to the Germans, they were not permitted to deviate from, hence the production of a window brilliant and beautiful, and free from the besetting serious faults—the transparent, calico-looking thinness of modern German glass-staining.

"The contributions of Mr. Dyce to the Art literature of his country have had no small influence on the progress of the national Art. The scheme which he originated and matured for the improvement and extension of the School of Design in Edinburgh, in 1831, effected much, and would have been much more thorough and comprehensive, had he been permitted by the patron of his scheme to develop his whole plan, which, it is due to Mr. Dyce to state, contemplated at that early period, the Royal Scottish Academy being placed in a proper position for the discharge of certain important public functions. Mr. Dyce was at this period induced by the Government to launch and conduct on similar principles the then infant School of Design in London, and schools of a like nature were also gradually extended to the provinces. The present system of the National Schools of Art are the offshoot of Mr. Dyce's far-seeing mind, and it is believed that very much of what is vital and excellent in the system which guides the direction of those schools, emanates from the profound knowledge of principles, and from the administrative ability he infused into them.

His plan for the improvement of the Edinburgh School of Art.

Commencement of the London and Provincial Schools of Design.

"In the year 1846, the President and Secretary of this Academy were formally, but confidentially, invited by a leading member of the Government, to give him their views as to the ideal of a School of Fine Art for Edinburgh, using such materials as Edinburgh could command. Knowing how deeply Mr. Dyce had given his philosophic and practical mind to the study of this great national question, the Secretary, with the President's approbation, wrote to Mr. Dyce, asking him to favour them with his views. The result was contained in a series of letters addressed to the Secretary, produced with a great amount of thought and labour, in which the writer went minutely into the whole subject of the teaching of Art as regards the higher walks of the profession, and its close affinity with that teaching of Art necessary for all classes of decorative artists and artisans. These letters, on the request of the member of Government above referred to, were privately printed for his more convenient reference, and a few copies thus got into private circulation; and the views of the author have been frequently quoted as high authority in various public documents.

His Letters on a School of Art for Edinburgh.

"As was his wish in his previous Scottish Paper on Art Education, he, though removed from the seat of the Royal Scottish Academy and its operations, dwelt strongly upon the services to Art education

His sense of the importance of the Academy as a national instructor in Art.

which it might be made to render to the country in aiding to carry a scheme, such as he proposed, into effect.

“With a knowledge of services so eminent to his country, and of a feeling so warm towards the Academy, regarding which the instances mentioned rather indicate the nature than the amount, it cannot but be remembered that those, and many other touching instances of Mr. Dyce’s deep interest in the prosperity of the Institution, were always rendered with a modesty almost amounting to shyness, and with a seeming unconsciousness of conferring obligations. Of benefits conferred, not as yet referred to, the Academy cannot at present forget his gifts to their collection of his masterly Cartoons of St. Peter and St. Andrew ; his desire, on hearing of the admiration his Cartoon for the Alnwick window excited among the members of the Academy, and their desire to know if it might be purchased for their collection—to procure it for them as a gift ; and, last of all, his occasional contribution of his works to the Annual Exhibition, of which the last and best, ‘St. John bringing Home his adopted Mother after the Crucifixion,’ is most worthy to be held in the lasting remembrance of all who beheld it.

“The Academy, in directing this Minute, commemorative of Mr. Dyce’s genius and services to Art, to be inscribed on their Records, and that a copy thereof be sent, with the most respectful and profound expression of their sorrow and sympathy with Mrs. Dyce, desire, before leaving the subject, to give expression to the feelings of satisfaction they have received at this meeting, from the announcement by the Council that they had secured, by purchase, with two hundred guineas placed at their disposal by the Academy, Mr. Dyce’s picture of ‘Francesca da Rimini,’ believed to be the best work in oils executed by him before ultimately leaving Scotland as a permanent residence ; and from the letter of John Goodsir, Esq., the very eminent Professor of Anatomy in the Edinburgh University, in which that gentleman conveys as a gift to the Academy an exquisite coloured Cartoon in tempera of ‘The Judgment of Solomon,’ also by Mr. Dyce, and characterized by much of his excellent art. This picture, with the two Cartoons, ‘St. Peter’ and ‘St. Andrew,’ already mentioned as presented by Mr. Dyce, will continue to present to the eyes and minds of his countrymen, several phases of his many-sided genius.”

His Gifts to the Academy.

The acquirement by the Academy of several of his Pictures.

Death of the President, Sir J. W. Gordon., R.A.

XI. On the 1st of June, Sir John Watson Gordon, R.A., Knight, Limner to Her Majesty for Scotland, and for the

last fifteen years President of the Royal Scottish Academy, died after a short illness, at his residence, Catherine Bank House, Bonnington, near Edinburgh ; and, in obedience to a clause in the Charter, provided for such an occurrence, a meeting was held "two days after the announcement of the vacancy, to appoint a general assembly to be convened, at the distance of not more than eight days, to fix a day to elect a successor," which the Council accordingly ordered to be convened on the 7th instant, the day after that fixed for the funeral of the deceased President. And in testimony of the deep respect in which Sir John Watson Gordon, as their President, was held by his constituents, and in conformity with a unanimous resolution on the occasion of the decease of their last President, Sir William Allan, they resolved to offer to the family of the deceased, on the part of the Members collectively, to attend the funeral as the Royal Scottish Academy. This offer was duly communicated to and accepted by the family, and accordingly about thirty of the Members and Professors proceeded to Catherine Bank House, and afterwards accompanied the funeral to the Canongate Church Cemetery. At the General Meeting of the Academicians, held on the 7th June, the following Minute was unanimously adopted, and ordered to be recorded on the books of the Academy :—

The Academy
attend his
Funeral.

"The Academy, in obedience to the terms of Article VII., Section 2, of their Charter, being now met to fix a day on which a General Meeting shall be held, for the purpose of electing a successor to their late much esteemed and lamented President, Sir John Watson Gordon, R.A., feel that before proceeding to that special duty they must indulge their desire to record on their Minutes their profound sense of the loss which they, the Academy, and the country, have sustained by the event of his death. But while thus giving expression to their feelings of sorrow, they have the satisfaction of being enabled to recall the remembrance of his long and successful career, marked as it has been, during by far the larger portion of a long life, by the production of many admirable portraits of the most eminent men of his time, works characterized by truth, vigour, and masterly

Minute "In
Memoriam."

Sir John's career
as a Portrait
Painter.

execution, and destined to live in the admiration of the future, as well as of the present generation of his countrymen.

His example as
an Artist.

“They have also the gratification to reflect, that up to a short time preceding his death, his vigour remained unimpaired ; and that even his latest works embody the highest qualities of his genius. They are happy in feeling that while his works and his life have been thus honouring to his country and to Art, the contemplation of them is in the highest degree encouraging to those Artists who, setting his example before them, shall resolve to emulate his energy, perseverance, and devotion to his profession.

His conduct as
President.

“The Members of the Academy, his constituents in the office of the Presidency, desire particularly to record their high appreciation of the dignity, simplicity, and right-mindedness, which characterized his occupancy of the chair during a period of more than fifteen years ; and that while they on their part enjoyed the gratification of conferring on him what he felt to be the highest honour he could receive—that of being elected as the official head of the Fine Arts and artists of Scotland—it is due to his memory to state, that the esteem in which he was universally held, for professional eminence and private worth, reflected in their turn dignity and lustre upon the body over which he was for so long called on to preside.

His gifts of
Pictures to the
Academy's
Collection.

“Nor can the Academy cease to regard with warm estimation the frequent voluntary and unpaid employment of his pencil, when he thought the interests of the Academy, or the honouring of its friends, claimed such exertion at his hands. The Academy's permanent collection contains not a few excellent portraits of public men, whose services to the Academy, and liberal appreciation of the important national objects its institution was designed to develop, he had the highest satisfaction in taking this mode of commemorating.

His peaceful
decease.

“The Academy recognise with gratitude to the Sovereign Disposer of events, that on the approach of death their President was enabled to meet it with entire resignation, fortitude, and the full confidence of hope ; and that the close was unattended by suffering. They trust that his peaceful, kind, and conciliatory spirit will be long remembered, and continue to animate the Councils of the Academy.

“The Academy desire the Secretary to transmit an excerpt of this Minute to Henry George Watson, Esq., and through him to the other members of Sir John's family, with a letter expressive of their profound sympathy.”

The following letter was in reply received from Mr. Henry G. Watson :—

“ CATHERINE BANK HOUSE, EDINBURGH,
July 21, 1864.

“ MY DEAR SIR,—I received your letter, containing excerpt from a Minute of a General Meeting of the members of the Royal Scottish Academy, in reference to the death of my brother, Sir John Watson Gordon. In reply, I have to state that nothing could be more gratifying to myself and the other members of the family, than to find from the statement contained in the excerpt minute that Sir John was so highly esteemed and respected by his brethren. During a long life devoted to his profession and the advancement of the Arts in this country, he always felt a deep interest in any-
His deep interest in the prosperity of the Academy.
 thing connected with the Academy, and its prosperity was to him a source of much gratification. He saw it overcome every difficulty, and establish for itself a position which, from the talents and high standing of its members, it is so well entitled to.

“ May I beg the favour of your communicating to the members at their first meeting, how sensible we are of their kind sympathy with us in our affliction, and how highly we appreciate their sentiments as expressed in reference to the loss we have sustained ; and I remain, my dear sir, yours sincerely,

“ H. G. WATSON.

“ D. O. Hill, Esq.,
“ Secretary, Royal Scottish Academy.”

XII. It was now the duty of the Academy to proceed with the election of a successor to Sir John Watson Gordon in the office of President, as no Academy business could be legally transacted until the vacancy was filled up. Accordingly, after ample notice given to the Academicians, a General Meeting was held in the Library, on 4th July, when George Harvey, Esq., R.S.A., one of the original members of the Academy, and one who, as a distinguished exhibitor of many historical and other works, had attained a high professional position, and in the intelligent conducting of its business had ever taken a leading part, and always evinced the deepest interest in its prosperity, was duly elected to the
Election of Mr. Harvey as President.

Presidentship, receiving on his election the congratulations of the members.

Communications
to and from HER
MAJESTY THE
QUEEN.

From many gracious acts of Her Majesty the Queen connected with the Academy, the Council believed it might not be felt intrusive to sanction the two following communications from the Secretary, which, with the gracious replies vouchsafed by Her Majesty's command, are now communicated to the Academy :—

Letter from the SECRETARY to COLONEL PHIPPS.

“ROYAL ACADEMY,

“EDINBURGH, 7th July 1864.

“SIR,—With the most profound respect, and under a sense of bounden duty, as Secretary of the Royal Scottish Academy, I humbly beg leave to make intimation to you, for the information, if you shall consider it proper to offer it, of Her Most Gracious Majesty the Queen, to whose Royal favour and countenance the Academy feels itself so infinitely indebted, that being lately deprived of their President, by the lamented death of Sir John Watson Gordon, R.A., the Academicians held an Adjourned General Meeting on Monday last, the 4th instant, when, the formalities prescribed by their Charter having previously been observed, they proceeded to elect a successor :

“And on the motion of Mr. Noel Paton, seconded by Mr. Horatio Macculloch, the election, by the casting vote of the Chairman, Mr. Charles Lees, was declared to be in favour of Mr. George Harvey, R.S.A., historical painter, who is now accordingly President of the Academy.

“With the most grateful remembrance of many previous courtesies which in my official capacity I have received from you,—I have the honour to remain, Sir, your most obedient humble servant,

(Signed) “D. O. HILL, *Secretary.*

“Colonel the Honble. Sir C. B. Phipps, etc. etc.,
Windsor Castle.”

Letter from COLONEL PHIPPS to the SECRETARY.

“WINDSOR CASTLE, July 9, 1864.

“SIR,—The Queen had heard with sincere regret of the loss which had been sustained by the death of that distinguished artist, Sir J.

Watson Gordon, and was sure that this misfortune would be deeply felt by the Royal Scottish Academy.

"I have had the honour to lay before Her Majesty your letter of the 7th inst., in which you announced the election, as President of that Society, of George Harvey, Esq., R.S.A.

"Her Majesty has commanded me to express her hope that this election may prove conducive to the interests of the Academy.—I have the honour to be, Sir, your most obedient humble servant,

"C. B. PHIPPS.

"D. O. Hill, Esq."

The Council think it due to their President to state, though that, no doubt, will appear to many unnecessary, that he was absent when the following letter was ordered to be sent, and that he was purposely kept ignorant of their intention. The act was purely that of the Council, made with no personal bias, but solely with a view to the dignity, in the public estimation, of the President's office and position, and its bearing upon the prosperity of the Academy:—

Letter from the SECRETARY to COLONEL PHIPPS.

"NATIONAL GALLERIES, EDINBURGH,
14th July 1864.

"SIR,—I have had the honour to lay before the Council of the Royal Scottish Academy your communication of the 9th instant, by which they feel highly favoured.

"They receive with profound respect and gratitude your intimation of the feeling of Her Majesty on the death of their late President, Sir J. Watson Gordon, condescending to sympathize with the Academy in their loss, and in the gracious expression of her hope that the election of Mr. Harvey as President may prove conducive to the interests of the Academy.

"The Council, after much consultation and hesitancy as to their line of duty, have instructed me to express to you their feeling as to a matter in which they consider the interests of the Academy much involved, namely, the desirableness that the present President of the Academy, like his two predecessors, Sir William Allan and Sir J. W. Gordon, as the official head of the arts and artists of Scotland, may, through the grace of Her Majesty, be appointed

to the now vacant office of Queen's Limner in Scotland. The members of the Academy have long been deeply impressed with the importance of their act in the election of their President, being practically approved of in the highest quarter, by such an act of grace of Her Majesty the Queen. On the death of Sir William Allan in 1850, the Academy was applied to by Lord Breadalbane as to the artist they would wish to see elected to the vacant Limnership, and their response was, 'their President.'

"The Council sincerely feel the delicacy of advancing one word on this subject; but, at the same time, they also feel that their quiescence at a juncture of such importance to the interests of the body they represent might be misinterpreted to its disadvantage.

"The Council, therefore, humbly submit it to your discretion, whether this letter should or should not be laid before the Sovereign.—I have the honour to be, Sir, your most obedient humble servant,

(Signed) "D. O. HILL, *Secy.*

"Colonel the Hon. Sir C. B. Phipps,
Windsor Castle."

Letter from SIR CHARLES GREY to the SECRETARY.

"OSBORNE, July 19, 1864.

SIR,—I have had the honour of submitting your letter of the 14th inst. to the Queen, and am commanded by Her Majesty to express her regret that it is not in her power to comply, as she must always, if possible, be anxious to do, with the wishes of the Royal Scottish Academy. But the office of Queen's Limner in Scotland, vacant by the lamented death of Sir John Watson Gordon, had already been filled up by the appointment, through the Home Secretary, of Mr. Noel Paton.

"Her Majesty trusts that the nomination of so distinguished an artist will not be unacceptable to the Scottish Academy.—I have the honour to be, Sir, your most obedient servant,

"C. GREY.

"D. O. Hill, Esq."

GEORGE HARVEY, *President.*

ROYAL ACADEMY, EDINBURGH,
9th November 1864.

A P P E N D I X.

No. I.

Letter from JOHN HUTCHISON, Esq., A.R.S.A.

“To the President and Council
of the Royal Scottish Academy.

“GENTLEMEN,—I beg to present to the Academy a bust in marble of Lawrence Macdonald, Esq., H.R.S.A., modelled by me from life, at Rome in 1860.

“I do so in the hope that it will be esteemed a pleasing memorial of one of the original members of the Academy, from whom many kindnesses have been experienced by myself, and others of his countrymen, while resident in Rome pursuing their studies.—I have the honour to be, Gentlemen, your obedient servant,

“JOHN HUTCHISON, A.R.S.A.

“77, GEORGE STREET,
EDINBURGH, 14th April 1864.”

Letter from the SECRETARY to JOHN HUTCHISON, Esq., A.R.S.A.

“ROYAL SCOTTISH ACADEMY, 16th April 1864.

“MY DEAR SIR,—Your letter of the 14th instant, addressed to the President and Council, in which you present to the Academy a bust in marble, executed by you in Rome in 1862, of their esteemed friend and honorary member, Lawrence Macdonald, Esq., Sculptor, was read at a meeting of the Council held yesterday afternoon :

“And I am instructed to assure you that you have rightly apprehended the sentiments of high esteem in which Mr. Macdonald is held in the Academy, and that the excellent bust of him you now present, will be much valued as the portrait of a Scottish Artist, who worthily upholds his country's reputation in the ancient capital of

Art ; where, they are aware, many of his countrymen, artists and others, have received from his kindness and courtesy much valuable service and attention.

“The Council gladly accept of your most interesting and valued gift, and beg you will receive an expression of their best thanks for so interesting an addition to the Academy’s Collection of Artists’ Portraits and Portrait Busts.—I remain, etc.,

(Signed) “D O. HILL, *Secretary*.

“John Hutchison, Esq., A.R.S.A.,
Edinburgh.”

No. II.

Letter from LADY STUART.

“EDINBURGH, 20, MAITLAND STREET,
27th May 1864.

“GENTLEMEN,—Having always taken an interest in Art, and being impressed with the idea that latent talent might often be brought to light by a timely call on, or inducement held out to, those who profess to have it, to prove that they possess it, I have resolved to hand over to you the sum of £400 sterling, to be held in all time coming by the Trustees of the Royal Scottish Academy of Painting, Sculpture, and Architecture, as a special Fund (separate and distinct from the other funds of the Academy), and to be called the Stuart Prize Fund, the annual interest of which shall always be applied under the direction of the President and Council of the said Academy, and given as a prize or prizes to students of Art in Edinburgh, for Drawings, Designs, Paintings, or Models in Sculpture, all in the higher departments of Fine Art. And considering the various changes and modifications that in the course of years take place in taste as affecting Art, and also having regard to probable changes in the state of the School of Art in Edinburgh as to the number of pupils and their attainments, I leave it open to the successive Councils of the said Academy to specify the class or classes of students, and to arrange the terms of competition and the annual prizes, whether one or more, in the manner best calculated for the requirements and furtherance of Art ; that is to say, to fix and determine whether the entire yearly interest of the sum funded shall be

given in one prize, or subdivided, or, if for Drawings, whether these are to be from the antique or from life, or groups, or in outline, or shaded ; or, if for Designs, whether a single design or a series of designs ; or, if Paintings, whether in oil or water colour, or in fresco or other modes ; or, if Models, whether in entire relief, or high or low relief ; in short, I wish all the arrangements left open, having confidence that the said successive Councils will arrange in the way best calculated to meet the requirements of the Scottish School of Art, at the respective periods when the competitions are fixed. I also give the Councils of the Academy the sole power to award the prizes, and to withhold the whole or any of the prizes offered for competition on any occasion when they think the works do not evince sufficient merit ; and in that case, to add the sum or sums withheld to the amount given in prizes at next competition. The prizes to be always designated the Stuart Prizes, and to be given annually, except in the case above referred to, namely, when the works offered in competition are not deemed worthy ; but should this event occur three times consecutively, then and in that case the three years' annual interest or dividend, or portion withheld, shall be funded, and added to the principal sum.—I am, Gentlemen, yours very sincerely,

KATHARINE STUART,
of Allanbank.

“To the President and Council of the
Royal Scottish Academy of Painting, etc.”

Letter from the SECRETARY to LADY STUART.

“ROYAL SCOTTISH ACADEMY, *May* 28, 1864.

“MADAM,—As instructed by the Council of the Royal Scottish Academy, I have the honour herewith to transmit to you excerpt from the minutes of their meeting held this day, in which is recorded—1st, Your letter to them of the 27th inst., gifting to them the sum of £400 sterling, as an endowment in the Academy, in all time coming, to be called the ‘Stuart Prize Fund,’ and to remain, as you desire, under the administration of the successive Councils of the Academy ; 2^d, The acceptance by the Council of your munificent gift, under assurance both of themselves and for their successors, of the desire which will animate them in making your wishes effective in the promotion of our National School of Art, in its higher studies ; and, 3^d, Of their high sense of the enlightened and

liberal spirit which animated your Ladyship in making this endowment; and their acknowledgment and thanks for the high confidence implied in making them its administrators.

"It now only remains that I should, as instructed, renew their thanks to your Ladyship, and intimate that the Treasurer, Mr. W. B. Johnstone, will wait upon you on Monday next, at three o'clock P.M., being fully authorized to complete, in the name of the Council, all necessary and proper arrangements.—I have the honour to be, Madam, your Ladyship's most obedient servant,

"D. O. HILL, *Secretary*.

"To Lady Stuart of Allanbank,
20, Maitland Street, Edinburgh."

Letter from J. T. GIBSON-CRAIG, Esq., to W. B. JOHNSTONE, Esq.

"24, YORK PLACE, 25th May 1864.

"MY DEAR SIR,—You will receive with this Duncan's Portrait of Lady Stuart, which I beg to present to the Royal Scottish Academy.

"I feel so desperately inclined to break the promise I made to you yesterday, that I send the picture at once.—I am, yours truly,

"J. T. GIBSON-CRAIG.

"W. B. Johnstone, Esq.,
Royal Institution."

Letter from the SECRETARY to J. T. GIBSON-CRAIG, Esq.

"ROYAL SCOTTISH ACADEMY, May 28, 1864.

"MY DEAR SIR,—At a meeting of the Council of the Royal Scottish Academy, held to-day, the Treasurer, Mr. W. B. Johnstone, intimated that you had authorized him to present in your name to the Academy a Portrait of Lady Stuart of Allanbank, by the late Thomas Duncan, R.S.A., and he thereupon exhibited the picture to the Council.

"The Council have desired me to communicate to you that they look upon this beautiful gift as a most desirable acquisition for their permanent collection, not only as an admirable work of art, but as a correct likeness of a lady who, by her enlightened taste, liberality, and patriotism, in founding, under direction of the Council, an Annual Prize for Art Students, has conferred a lasting benefit on our School of Art.

"The Council have accordingly desired me to say that they cor-

dially accept your gift of Lady Stuart's Portrait, and beg that you will receive an assurance of their sincere gratitude and thanks for so interesting a renewed material expression of your interest in the Academy and its national objects.—I have the honour to remain, my dear Sir, your most faithful servant,

(Signed) "D. O. HILL, *Secretary*.

"To James T. Gibson-Craig, Esq., York Place."

Letter from HON. B. F. PRIMROSE to the SECRETARY.

"BOARD OF MANUFACTURES, ROYAL INSTITUTION,
EDINBURGH, 10th June 1864.

"SIR,—Having laid before the Board your letter of the 2d instant, intimating the acquisition by the Royal Scottish Academy, as a gift from James Gibson-Craig, Esq., of the Portrait by Duncan of Lady Stuart of Allanbank, under the circumstance of her 'having presented to the Academy a sum of £400, to endow in all time coming, under the direction of successive Councils of the Academy an Annual Prize to Art Students in the higher branches of their studies, with the patriotic view of stimulating latent talent in our National School of Art,' and signifying the earnest desire of the Council of the Academy that this Portrait, although representing a lady still in life, should be at once added to the portion of the Academy's Collection in the National Gallery, 'as good might accrue by the evidence of the liberality of both donors being made known to the public:'

"I am directed to inform you that this application having been taken into consideration, together with the very special circumstances attaching to the case, whether it be viewed in respect to the liberality and patriotism of the foundress of the Prize (who, it is to be remarked, had in founding it no contemplation of this her Portrait being destined to appear in the Gallery), or whether it be viewed in respect to the generosity of Mr. Craig, the donor of the Portrait, or in respect to its intrinsic excellence as a work of art, and the high reputation of the artist, the Honourable the Commissioners have resolved to sanction the admission of this picture, although as a principle they do not admit portraits of living personages to the Gallery.

"The picture, therefore, has been admitted accordingly, and ordered

to be added to the Academy's Collection in the Gallery, remaining their property ; where it is hoped it will produce those beneficial effects upon art, and the dedication of art property to the welfare of the nation, so justly contemplated by the Academy as likely to arise from its admission.—I have the honour to be, Sir, your most obedient servant,

“ B. F. PRIMROSE, *Secretary*.

“ D. O. Hill, Esq., R.S.A., Secretary,
“ Royal Scottish Academy.”

At the Annual General Meeting of the Royal Scottish Academy of Painting, Sculpture, and Architecture, held in the Library of the Academy, Edinburgh, on Wednesday, the 9th day of November 1864, the Council was declared, and the Office-bearers were elected for the ensuing year, as follows, viz. :—

Council.

GEORGE HARVEY, Esq., R.S.A., PRESIDENT AND TRUSTEE.

ROBERT HERDMAN, Esq.

KENNETH MACLEAY, Esq.

DAVID BRYCE, Esq.

JAMES DRUMMOND, Esq.

HORATIO MACCULLOCH, Esq.

GOURLAY STEELL, Esq.

D. O. HILL, Esq., SECRETARY AND TRUSTEE.

W. B. JOHNSTONE, Esq., TREASURER AND TRUSTEE.

CHARLES LEES, Esq.,

KENNETH MACLEAY, Esq.,

} AUDITORS.

JAMES DRUMMOND, Esq., LIBRARIAN.

ROBERT HERDMAN, Esq.,

HORATIO MACCULLOCH, Esq.,

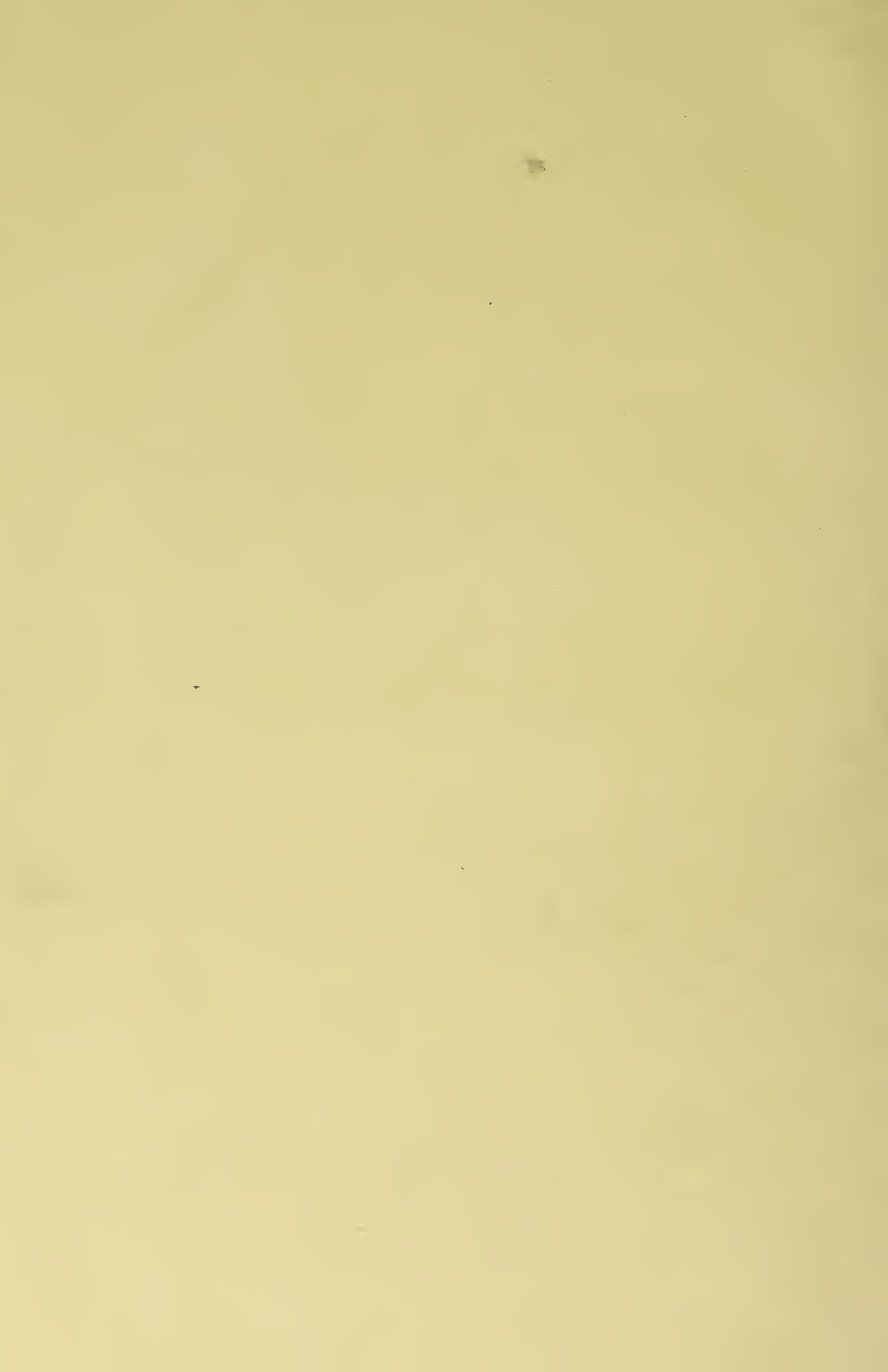
} CURATORS OF LIBRARY.

ROBERT HERDMAN, Esq.,

KENNETH MACLEAY, Esq.,

GOURLAY STEELL, Esq.,

} VISITORS OF THE LIFE ACADEMY.



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